

THE BEST Photoplay Department in WASHINGTON

Actress of Vampire
Types Tells How
She Studies
Her Roles.

A reputation for playing the most conspicuous characters would not be considered a very desirable asset by the average aspirant for honors on the stage or in the motion picture field. Most young men and women who try to win honors by way of the profession of expression of the drama desire to be Romes or Julietes—to be heroes and heroines. Yet it happens that some of the very best actors and actresses on the stage have become well known through playing the undesirable sorts of parts, however. William Faversham and Sarah Bernhardt both are regarded as at their best in roles that are far from being heroic.

In motion pictures parts of this kind are associated with the name of Theda Bara, a French actress who came to this country just a short time ago, who has become very well known and is one of the really big figures among the film stars. She was a member of the forces of the Comedie Francaise for several years and there received instruction which has been valuable to her in her work for motion pictures.

Since coming to this country Miss Bara has appeared in a number of photo plays on the order of "A Fool There Was," "The Clemenceau Case," "Sin," an adaptation of the story of the grand opera "The Jewels of the Madonna," to be shown Sunday at Crandall's, and others and has built up a large following among photoplay patrons.

Personally, the little French lady is one of the most modest and retiring of the young women connected with motion picture work. She takes her work very seriously, and makes most careful preparation by study for each part she is to play. Her methods of study are very interesting to the student of the photoplay, and when asked to tell something about them she very willingly complied.

"How do I prepare for a play?" she said. "Every time I am to appear in a production I get a copy of the original play, if possible, and the working script that the director uses. Then I get into my limousine and take a long drive through the park, reading the play carefully, and putting myself, so far as possible, in the position of the character that I am to portray. This is very important, I assure you, for I do not act my parts—I live them. If I might say so, whatever measure of success that I have achieved I ascribe to this fact.

"Let me tell a story to illustrate a point. When the Call Came," the Clemenceau Case, I had a scene in

PHOTOPLAYS AND PHOTOPLAYERS

By GARDNER MACK.



JOSEPH KAUFMAN,

the Washingtonian, who is one of the successful leading men and directors of the Lubin Film Company.

which I was to be stabbed by the disillusioned husband. I did not rehearse the scene—that is, I did not go through the dramatic action; I simply walked through it. Finally, everything was in readiness, the director shouted "camera" and the action commenced. All was going well, I was getting the most out of the part, and the supporting cast was working splendidly.

"Mr. Shay as my husband raised his hand. In it was a shining stiletto. The hand fell. I let out a shriek of such intensity that Herbert Brenon, who was directing the picture, ran into the stage while the camera was still turning. He thought from my scream that the property dagger had actually stabbed me, instead of buckling up into the hill.

"I love my work. It is what I have chosen to make my life work. I give it the best there is in me, and I would be willing to sacrifice almost anything for my art. I frequently go into theaters where my pictures are being shown, to study my work in an endeavor to improve it. It also amuses me to hear the remarks that the audience make about me. Some of them would hardly be relished by the average member of my

sex, but no matter how uncomplimentary they may be from the standpoint of the characters I am playing, they appeal favorably to my pride as an artist."

Wilson Favors Reserve Banks in Latin-America

President Wilson is in favor of the establishment of joint agencies of the Federal Reserve Banks in the principal cities of Central and South America to foster trade and to continue the work of the Pan-American financial conference.

Secretary McAdoo has placed before the Federal Reserve Board a letter from the President commending the idea, and bespeaking the co-operation of the board.

No immediate action will be taken on the proposal, however, it is understood. The board is intent on getting the machinery of domestic business in the best order before considering problems of international finance.

BODANSKY WANTS BROAD PROGRAM

New Metropolitan Conductor
Hopes to Extend Activities
Beyond Wagner Operas.

NEW YORK, Oct. 8.—The Metropolitan Opera Company's newest wielder of the baton, Arthur Bodansky, who arrived late on Wednesday night from Europe, after barely managing to extricate himself from the net of the English admiralty, has yet to prove that his reputation in Vienna, Mannheim, Milan, Petrograd, Moscow, London, and Paris will be duplicated in New York.

There can be no question, however, that the tall Hungarian conductor—he is full six feet in his stockings and as slender as William Guard—made a most agreeable impression on the group of reporters to whose cross-examination he exposed himself good-naturedly in the Metropolitan Opera House.

Born and educated in Vienna, where he played first violin under Mahler in the Royal Opera House, Bodansky is only thirty-eight years old, and so with in the military age, which accounts for the difficulty he had in passing through the British lines, though, thanks to the energy of Giulio Gatti-Casazza, and of Otto Well, with whom he crossed the ocean on the Norddeutscher, he was provided with a most formidable "safe conduct" granted by English and French authorities. To judge solely from his appearance, however, he might be several years younger.

A Man of Culture.
A man of evident culture, interested not only in his profession, but a worshiper of painting, sculpture, literature, and decidedly eclectic in his tastes, Bodansky is quiet and composed in his manner and tactful in his speech, yet thoroughly frank and specific in his assertions.

All the questions put to him he answered quickly and firmly. There were no signs of hesitation except when he had a little difficulty in understanding those who addressed him in English, a language which he reads with ease though as yet it sounds somewhat strange to his ears.

But perhaps the most striking characteristic of this musician, who is in the midst of the turmoil of the interview, drew a leather case from his pocket and glanced affectionately at photographs of his youthful wife and two little children, was his natural modesty. And nothing could have shown more clearly a quality not often found among men who have had so brilliant a public career than the following remarks:

"For me the news that Toscanini was returning to New York brought the bitterest disappointment. These many years, to be sure, I have had the ambition to come to America. In fact, I would have come as an assistant to Mahler long ago if he had not advised me to win my spurs first in Europe. But when I finally accepted the call from Milan, I was looking forward to working in the same opera house with Toscanini and learning a lesson from that great man."

Conducts Italian Opera.
One thing Bodansky is particularly anxious to have every one understand, he does not consider himself exclusively a Wagnerian conductor, and

hopes confidently to extend his activities in New York beyond the limits of German works, as he did in Germany. Only recently, in Mannheim, in the midst of the war, he produced a Verdi cycle, besides conducting various French operas, including "Faust" and "Mignon."

"I am a great admirer of Verdi," Bodansky remarked enthusiastically, "and am particularly fond of Falstaff, which I consider his greatest work. I am also extremely interested in the works of the modern French composers, though I have a profound respect and admiration for the veteran Saint-Saens, and, needless to say, recognize the greatness of Berlioz and of Cesar Franck. I am fascinated, too, by the Russian, Stravinski, though he does not touch me deeply—and music, after all, should be made with the heart, not with the intellect."

But much as I like Richard Strauss—a truly great composer—I like Mahler still better, for the simple reason that he is a romantic, and the romantic appeals to me most."

Wants Early Rehearsals. It required many months of diplomatic negotiation on the part of Giulio Gatti-Casazza and his assistants to obtain the papers from England, where Higgins, manager of Covent Garden (Bodansky conducted "Parsifal" there shortly before the war), used his influence to advantage that insured the young conductor a safe passage to America. A ministerial pass from the Kaiser, who has shown special consideration for artists coming to America, was a comparatively simple matter. Bodansky is looking forward to beginning rehearsals with the Metropolitan Opera House orchestra as soon as possible—perhaps even next week. In the meantime he expects to devote himself energetically to gaining a greater knowledge of English as it is spoken. In French he can converse fluently.

SAN CARLO COMPANY PLEASES IN "LUCIA"

Giuseppe Agostini and Millo Picco
Win Unstinted Applause
From Audience.

"Lucia di Lammermoor," Donizetti's delightful, if somber, opera, presented by the San Carlo Opera Company at the Belasco last night, was, perhaps, the greatest success of the week.

The most marked personal triumph of the evening was scored by Giuseppe Agostini, who was magnificent as Edgar of Ravenswood. He handled his voice with great skill, and won unstinted applause.

Unfortunately, "Lucia" marked the last appearance in Washington, for the season, of Millo Picco, the baritone, who has no pleased the opera audiences this week. He sang Henry Ashton of Lammermoor last night with all the rich ability which has marked his previous performances here.

Maria Fara, as Lucia, brought out every dramatic possibility of her difficult role. Pietro De Biasi was pleasing as Raymond, and Antonio Cetti, Alice Homer, and Luciano Rossini all sang in an entirely commendable manner.

The famous sextet, of course, came in for the lion's share of the applause last night, and it was necessary to repeat the number.

The orchestration, as usual, was delightful, an incidental harp solo between scenes bringing forth especial praise.

It was noticeable that Washington's musical colony was better represented than at any other night performance this week. Albert Spalding, the violinist, and Martin Richardson, of the Royal Opera House of Florence, occupied a stage box.

AMERICAN BOY FACES EXECUTION AS A SPY

Kenneth G. Triest Runs Away
From Princeton, Joins English Navy, and Is in Tower.

NEW YORK, Oct. 8.—Kenneth G. Triest, a nineteen-year-old freshman at Princeton, disappeared from college in last January.

No trace of him was found, though private detectives were employed to search until recently when dispatch came to Wolfgang Gustav Triest at his home here from the State Department in Washington.

It was told the father that his lost boy was a prisoner in London, accused, as a spy, of having enlisted in Great Britain's navy to learn secrets which he might send to Germany, the birthplace of his father.

Practically day and night since then the father has worked to save his son from death, the fate of a spy. He has employed legal aid, has become his own private detective seeking evidence to help his son, and now says he has done what he thinks is his utmost.

He has presented evidence, the testimony of many of the boy's acquaintances, to show that his son was mentally unbalanced, to Secretary of the Department of State, and has asked that his boy be discharged and deported to the United States as an unbalanced minor. Now he is waiting for a reply.

Mr. Triest is a member of an engineering contracting firm. He is a German by birth, but a naturalized citizen of this country.

Left College On New Year Day.
The boy entered Princeton in the fall of last year, and his father heard from him regularly until about last New Year's Day. Then young Triest left college and did not return. Neither did he visit the home of his parents nor communicate with them, and when his absence became sufficiently extended to be noted by the college authorities they notified his parents.

Mr. Triest made inquiries among his friends. None had seen nor heard from the boy. He then employed private detectives. The hunt by detectives was continued from day to day and from week to week, but no trace of the boy was found until last June. Then a letter was received from him by the boy with whom he had roomed in the few months he was at Princeton. This youth communicated at once with Mr. Triest.

"The letter told how my son had gone to England and had enlisted in the navy there," said Mr. Triest. "How he got there I haven't the slightest idea. I didn't supply him with funds. I never even saw nor heard from him to do so, and, as a fact, I haven't heard from him directly yet. He has never communicated with his mother or me."

Youth Was Unbalanced.
"I had no word from the State Department until the first of last month. Then I received the notice that my boy was under arrest and was to be tried as a spy. I hurried to Washington at once, taking my lawyer with me. I saw Mr. Lansing. I told him that my son was only a boy in years, that he was of German descent, and enthusiastically for the fatherland. I told him that Ken-

neth had been upset mentally for some time, that I and all others who knew him believed that it was this condition that led him to run away from college and go abroad, and I asked that his trial be postponed only long enough to let me get evidence of these statements. "Mr. Lansing succeeded in doing this much for me. My boy is a prisoner, but they held off his trial until I could get the evidence which I hope and pray may save his life."

A report received here from private sources in London said that the trial of young Triest had already been held, and that he had been sentenced to die.

To Talk on Bee Culture.

At Mt. Pleasant Congregational Church, Fourteenth street and Columbia road northwest, this evening at 7:30 o'clock, E. F. Phillips of the Department of Agriculture, will give a stereopticon lecture on "Bee Culture."

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TODAY'S BEST FILMS

By GARDNER MACK.

Grace Cunard and Francis Ford in "The Broken Coin," adapted from Emerson Hough's story by Grace Cunard. Fifteenth installment (Universal), the Dixie, Eighth and H street north and E streets.

Harold Lockwood in "Pardoned" (Mutual Master Picture), the Garden, 42 Ninth street.

Robert Warwick in "The Plash of an Emerald," World Film Corp., Crandall's, Ninth and E streets.

Hamilton Revelle in "An Enemy to Society," adapted from the play by George Branson Howard, the Strand, Ninth and D streets.

Lillie Leslie and J. W. Smiley in "The Witness," Century, the Hippodrome, Ninth street and New York avenue.

Richard Buhler in "Evidence," the Leader, Ninth, between E and F streets.

Irene Fenwick in "The Woman Next Door" (George Kleine), the Olympic, 141 U street.

John Mason and Hazel Dawn in "The Fatal Card" (Famous Players), the Columbia Theater, Twelfth and F streets.

Edna Mayo and Bryant Washburn in "The Blindness of Virtue," adapted from the play by Cosmo Hamilton (Eassey), the Circle, 206 Pennsylvania avenue.

Robert Warwick in "The Stolen Voice" (World Film Corp.), Crandall's Apollo, 624 H street northeast.

Lillian Lorraine and William Courtright in "Neel of the Navy," by William Hamilton Osborne, Fourth installment (Pathe), the Masonic Auditorium, Thirteenth street and New York avenue.

Ormi Hawley in "The Last Rebel" (Lubin), the Revere, Georgia avenue and Park road.

Charles Chaplin in "Cruel, Cruel Love" (Keystone), the Virginia, Ninth, between F and G streets.

Crane Wilbur and Leona Hutton in "The Protest" (Century), the American, First street and Rhode Island avenue.

Cantlan Bonavita and his trained animals in "The Rajah's Sacrifice" (Centaur), the Empire, 915 H street northeast.

Louise Hamilton and George Larkin in "When the Call Came" (transmont), the Staunton, Third and C streets northeast.

Note—These selections are made from programs prepared by the managers of the theaters concerned, and no responsibility is assumed for arbitrary changes without notice to the Times. They are based on the personality of the players and the producing company, and not personal inspection, except in special cases.

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